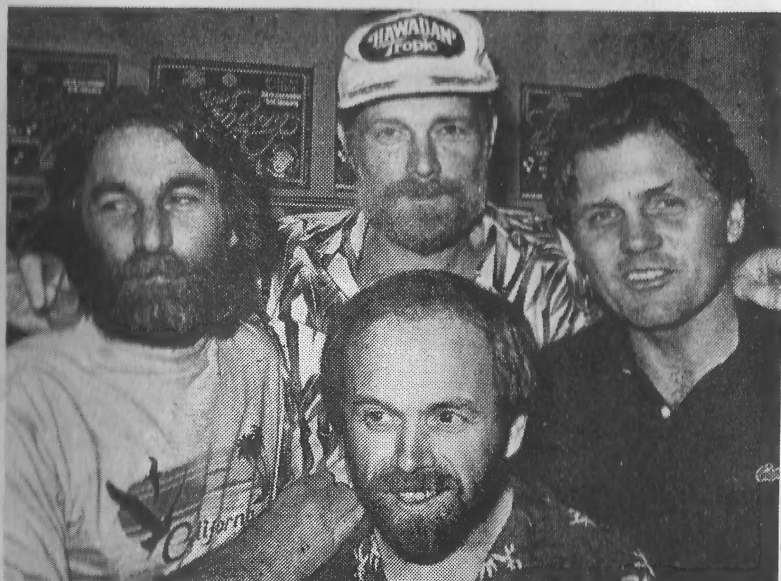


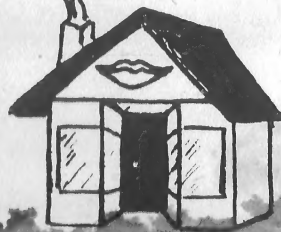
BEACH BOYS STOMP

29

FEB 1982



The Beach Boys in Johannesburg; Dennis Wilson (left), Mike Love, Bruce Johnston and Al Jardine (in front). Brian Wilson hadn't arrived from Rio.



BEACH BOYS STOMP - FEB 1982

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WHEN SENDING ARTICLES, SUBS, QUESTIONS
ETC. MANY THANKS.

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EDITORIAL

Welcome to all new subscribers who have joined us since seeing Andrew's address on the back sleeve of Ten Years of Harmony.

Thanks for all letters and articles that you are sending in, we really do need them and we want to know your views, opinions, what you like/dislike about STOMP or THE BEACH BOYS.

Let us hope that 1982 sees the release of a good new Beach Boys album, hopefully before our Convention this year.

Back issues of STOMP are available at 85p each (this includes 10p postage), but if you buy all those available you get one FREE. Available issues are 3, 21, 22, 23, 24, 25, 26, 27 & 28.

Please note that in this issue the NEWS section will be shown at the end of the mag just before the ads so that we can leave it to the last minute to give you the most up to date news.

...MIKE

With regard to AGD's article "The Beach Boys, By Appointment, Americans to the World", I would like to point out that although this is his own personal view of the Brian Wilson/Beach Boys scenerio, and an extremely well written piece, I and other members of the STOMP staff do not endorse his sentiments. If you are concerned as to recent rather depressing vibrations in the mag, please bear in mind that these are personal opinions. We have printed all articles sent to us to date on the 20 Years aspect, therefore, although STOMP does not wish to be prejudice in this way, it portrays the picture, as seen by the fans who have written in. So let's have some uncritical items for a Group that has given us plenty of good music to praise them for. We all love them and after all that's what STOMP's all about.

...ANN

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RECORD NEWS

There is little news of new releases this issue (surprise, surprise!) other than some interesting issues from France and Australia. Firstly, however, I would like to point out that the Australian BRIAN WILSON/BEACH BOYS RARITIES LP is available on Mail Order from BULLET RECORDS, 4 Romford Road, Astonfields, Stafford, ST16 3DG for £6.75 plus 80p P&P. It is also now available in the HMV Shops for between £7 & £8.

Again from Australia there has been a No. 1 LP since the last issue simply called BEACH BOYS GREATEST HITS - Capitol Play 1013. As the title implies it contains most of the good 'ole' favourites, but what makes it different is the inclusion of two medleys. One is a medley unique to this LP in that it is not the same as those used for singles around the World. (See late and other news for more details on this). The second one is called BEACH BOYS BALLADS, which is 9.30 long and includes the following songs: Surfer Girl, Girls on the Beach, Ballad of Ole Betsy, We'll Run Away, Caroline No, The Surfer Moon, and In My Room. The full track listing of the LP is as follows: Beach Boys Medley, Surfin' USA, Hawaii, Help Me Rhonda, Do It Again, Wouldn't It Be Nice, Good Vibrations, You're So Good To Me, Heroes & Villains, Then I Kissed Her, Cottonfields, I Can Hear Music, I Get Around, When I Grow Up, Surfer Girl, Wild Honey, Fun, Fun, Fun, Barbara Ann, God Only Knows, Dance, Dance, Dance, Sloop John B, Beach Boys Ballads (medley). That's 22 tracks and 66 minutes of music (as the advert says). At the time of writing I do not have details of stockists but I'm sure we will have this by the next issue.

Now for the French issue. On 9th Nov Pather Marconi issued a 12" single (No. 2C052 528992) featuring on Side 1 The Beach Boys Medley as per usual issue except for the fact that it's 5.20 minutes long. No extra titles are included but certain songs are not cut so short, Shut Down being the most noticeable Side 2 features the Beach Boys Ballads medley, as per the Australian LP above, which is really nice. Also issued in France at the end of the year is a compilation of Surf, Fun and California Music from 1962 - 1974 called SUMMER MEANS FUN (Electrola label) and is apparently available in numerous import shops around London and probably the rest of the country. (A full track listing of this LP appears with a review in this issue). There are also some interesting reissues of LP's by 60's "surf" bands in Japan including The Fantastic Baggys and The Superstocks plus some nice Jan & Dean stuff. Look out for these in the import shops.

Lastly, towards the end of last year RCA issued a budget cassette series on the CAMBRA label, each pack contains two cassettes and retails for around £3.25. Included in the series is one by The Beach Boys simply titled that. The tracks are as follows: (Tape 1) Surfin' USA, Then I Kissed Her, I Can Hear Music, Fun Fun Fun, Don't Worry Baby, Cottonfields (45 version), Dance, Dance, Dance, Barbara Ann (45 version), Good Vibrations, You're So Good To Me, Little Deuce Coupe, Surfer Girl, When I Grow Up, In My Room, Do You Wanna Dance, God Only Knows, (TAPE 2) Do It again, California Girls, You Still Believe In Me, Wendy, Help Me Rhonda (45 version), Breakaway (stereo mix), Wouldn't It Be Nice, I Get Around, Darlin', Here Today, Sloop John B, Surfin' Safari, Good To My Baby, Heroes & Villains. The two tapes are packed in a box showing the same picture as on each cassette case which is a shot from the 70's including Billy Hinsche. The number is Cambra CRT 009, you should be able to buy this in any record shop/store around. It's an excellent quality recording, some tracks are stereo and duophonic. Well that's all for now.

...TREVOR

REVIEWS

SUMMER MEANS FUN - Capitol pressed in Holland, UK Order No. CGB 1009. Side One: Surfin' USA (Beach Boys), Summer Means Fun (Fantastic Baggys), Gonna Hustle You (Legendary Masked Surfers), Surfers Stomp (Mar-kets), Dead Man's Curve (Jan & Dean), Little Deuce Coupe (Beach Boys), Surfin' Down the Swanee River (Honeys), Ride the Wild Surf (Jan & Dean). Side Two: Surf City (Jan & Dean), Tell 'Em I'm Surfin' (Fantastic Baggys), Fun Fun Fun (Beach Boys), Anywhere the Girls Are (Fantastic Baggys), Thinkin' 'Bout You Baby (Sharon Marie), Pamela Jean (Survivors), Summertime, Summertime (Legendary Masked Surfers), Surfin' Safari (Beach Boys).

Album, conceived and compiled by Alan Warner.

This album, which is one of a series of compilations available in Europe, is sub-titled Californian Surf Music 1962-1974, which really sums it up. It includes hard-to-find tracks by the Fantastic Baggy's who released a great surfing album in the sixties which is now available in Japan with three extra tracks to the original issue. Also the Legendary Masked Surfers tracks which Bruce Johnston, Terry Melcher and Dean Torrence added vocals to the original Jan & Dean cuts. Summertime, Summertime has some talking at the beginning which was not on the single. Pamela Jean by the Survivors makes yet another appearance on an album. A few years ago Roy and myself started a small campaign to get Pamela Jean issued in the UK as it was one of the most hard to get Beach Boys items. We were successful in its inclusion in the singles boxed set, and also on the Brian Wilson Productions album in the World Records set. Since then it has appeared on a Wilson Records EP, the Australian Rarities album, the Pebbles Surf compilation and now here. This is a good selection of Californian music tracks and well worth the £2.99 price in almost any good Record Shop. One other in the series of interest is Good Vibrations: Top Radio Hits 1964-67 which includes Good Vibrations, Wouldn't It Be Nice and Jan & Dean's I Found a Girl.

DEAN TORRENCE MUSIC PHASE II 1977-1981 - JVC - VIP 6786. Released in Japan. Produced by Dean Torrence and includes Bruce Johnston among the backing musicians and vocalists.
Side One: Surf City, Drag City, Ride the Wild Surf, Sidewalk Surfin', Surfin' USA, Wipe Out.
Side Two: Barbara Ann, Get a Job, A Teenager in Love, I Only Have Eyes for You, One Summer Night, Pipeline.

The first new material to be issued by either Jan or Dean in a long time. Side one's tracks are not the same as the K-Tel /Pickwick re-recordings but are newer recordings again. All of Side Two was originally recorded for the soundtrack of the Dead Man's Curve movie. Also cut for that project were Jennie Lee, Baby Talk, Like a Summer Rain, Dead Man's Curve, Surf City and Drag City. Plus eight songs with a Mike Love lead vocal, Fun Fun Fun, Sidewalk Surfin', Be True To Your School, Surfin' Safari, Shut Down, Little Deuce Coupe, New Girl in School and The Little ol' Lady From Pasadena. None of these have been issued yet. Still it is an interesting release with some nice photos on the back sleeve and Dean does a good job on all the old DOO-WOP songs. But it would be nice to hear some new songs from Jan & Dean. Maybe this year.

PETER CETERA - FULL MOON - FMH 3624 (US no.) WB. - Chicago lead singer and vocalist releases a solo album that is of interest to us because Carl Wilson has co-written and plays guitar on one song, I Can Feel It. Ricky Fataar and Carli Munoz both former Beach Boys backing musicians also play on the album. No backing vocalists are listed so we do not know if Carl sings on I Can Feel It, or any other tracks. The song itself is a non-descript rocker, nothing special and more in the likeness of Side One on Carl's album. I always thought Pete Cetera wrote and sang some of Chicago's best pop songs like Wishing You Were Here, Baby What A Big Surprise, Feelin' Stronger Every Day and If you Leave Me Now, which was Chicago's biggest hit, but there is nothing here to match those. All of the songs are up-tempo and seem to be made for American rock radio stations. For completists only.

...MIKE

REVIEW OF MIKE LOVE IN SOLO

The only track on Side one of Looking Back With Love that I could remember, after the first play, was On and On and On, and I had to look at the sleeve track listing to recall the other song titles. My first real impressions of this album occurred whilst Side two was playing. There were only three tracks left for me to hear. One Good Reason, turned out to be easily the best song so far. The backing vocals sounding very BB'ish and I felt this could have been an out-take from KTSA. Teach Me Tonight was almost as good, and up-tempo compared to the original version, which surely, must have been all of 25 years ago - was it three sisters that first recorded it? Mike's version however, is very smooth and accomplished. But the real gem is the final cut, Paradise Found, the blending of the guest vocal of Joanie Sommers with Mike is the highlight of the album. Subsequent plays of LBWL have done little to alter my first impressions. On and On and On is my favourite track on side one, and I like the calypso style Over and Over. The title track is very ordinary.

Rockin' The Man in the Boat should be a hard rocker and does not really work with Mike's tentative effort. Be My Baby has a good arrangement, but as with Calendar Girl, Mike's vocal is too flat, lacking the depth and accentuation that bring these songs to life. As a verdict I would put the album on a par with Carl's solo LP - both very pleasant but ordinary.

A mention for TEN YEARS OF HARMONY - When I heard that one of two unreleased tracks on this album was going to be Sea Cruise, I thought 'Oh No!' Not Sea Cruise - has there ever been a band that hasn't at some time performed this number? I was more than surprised after hearing this Beach Boys version - a superb arrangement and altogether the most professional version of this song that I have ever listened to.

...DAVE WOODHAM

LOOKING BACK AT LOVE

Comparison is inevitable. Having seen both Carl Wilson and Beach Boy concerts within the last six months (see review, STOMP 26), I can not but think back on them when considering Mike Love and The Endless Summer Beach Band's November 6, 1981 performance in Chadds Ford, PA. And their concerts pale in comparison.

First off, Mike was available in the lobby prior to the concert for conversation and the signing of autographs, a friend of mine getting Mike's album and two Beach Boy picture sleeves signed. And at the concerts end, after the other band members had left the stage, Mike remained to sign a hundred or so more autographs. The Beach Boys, on the other hand, are inaccessible, and even Carl was insular.

The performance, as well, was noteworthy. Singing more than a dozen Beach Boy tracks (primarily those originally featuring Mike on lead vocal and, correspondingly, performed at recent Beach Boy gigs, though Help Me Rhonda, Good Vibrations, and In My Room were also included), Mike interspersed the set with eight of his ten solo LP tracks. In addition, and always exciting to this collector of rarities, he performed Surf City (wait no longer Peter Reum, the Beach Boys are not including the above tracks in current concerts), Imagine as a tribute to John Lennon, and as he described it, a title track of a movie not yet being filmed, California Beach; Im-pres-sive! Moreover, the band played competently, with the instruments only slightly overshadowing the vocals, and the concert itself (just under ninety minutes) was of satisfying length.

In contrast, Carl Wilson, though having a well-executed and exciting concert, limited his show to only one song of Beach Boy roots, two R&B tracks, and his album, and performed for less than an hour (Consequently, he was booed). And the Beach Boys seem now to appear hypocritical in their doing a Mike Love & Friends concert instead of a truly representative Beach Boys show.

Mike Love, therefore, surprisingly surpassed expectations (We did have some initial doubts), and exceeded Carl's anti-Beach Boy gig and The Beach Boys Oldies Revue in terms of both quality and quantity. A pleasant surprise!

...RICK SMITH, Delaware

SURF'S UP - THE BEACH BOYS ON RECORD 1961 - 1981

by BRAD ELLIOTT * Pierian Press

Here it is at last the much talked about book that renders all other US Discographies obsolete. Was it worth the wait? Well, a big YES and a small no. Putting this book together was a monumental task and it must be impossible to do something like this without making one or two errors. But all the facts, figures and information far outweigh any mistakes. You can pick up this book anytime and at any page and find something interesting to read.

The section under No-Go Showboat goes through and gives information on all known unreleased songs and recordings is both fascinating and mouth-watering, hopefully we will get to hear

some of them one day. For example when Carl collaborated with Randy Bachman four more songs were written - The Very First Time in My Life, Something Better, Ace and California Nights. During 1980, Mike and Brian recorded Be My Baby, River Deep, Mountain High and Brian's song I'm A Man, plus backing tracks for oldies Greenback Dollar, Why Don't They Let Us Fall in Love and Mike's song Bucks and Children of the Night. Also cut that year was Brian's Stevie and Alan's Don't Fight the Sea. The list of unreleased songs contains well over 200. All the photos are of album and single sleeves and labels but unfortunately are in black and white only.

The listing of lead vocalists is also interesting and I would dispute one or two. Surely Dennis sings lead on Surfer's Rule and not Brian. I also thought everybody knew that LIVE IN LONDON was recorded at the Astoria Finsbury Park (The Rainbow) and not the London Palladium as stated on the sleeve.

Another fact uncovered is that Brian Wilson sings lead on the Hondells version of Little Honda.

So, to sum it up, this book is well worth owning and should answer all questions about the Beach Boys recorded works. The one disappointment to me is there are no details of who played on the sessions, I mean just who were the Survivors apart from Brian? was it Glen Campbell's guitar on the intro to Fun Fun Fun? and did Hal Blaine play more drums than Dennis on the sixties songs? etc. etc.

I'm sure you will all find much to maintain your interest in The Beach Boys until the summer comes. Please send your reviews of the book and of any others to me for inclusion in a future STOMP issue.

...MIKE

THE BEACH BOYS: BY APPOINTMENT, AMERICANS TO THE WORLD

Acknowledging 1981 as the complete fiasco that no-one can deny it was, it's fitting - and in a way, somehow inevitable - that the Beach Boys major chart success of the 20th year (and their first top twenty disc since 1976) should be an homogenised and regurgitated puree of hits dating from 1966 and prior, and that it should be on a label they've not actively recorded on for some twelve years. By their own actions, the Beach Boys have rendered it impossible for 1981 to be 'celebrated', as anything other than an unqualified disaster. Consider the major events; the departure of the vocal mainstay (though not before his having inflicted upon me with a totally uninspired solo LP), increasingly inept live performances, culminating in two successive concerts - Washington and Long Beach - easily the worst ever gigs by a major band, a much-heralded compilation which could be charitably described as lop-sided, and an apparently pathological fear of even composing, much less recording, new material, resulting in no studio LP to mark the great milestone of 20 years. Admittedly, at the very tail-end of the year things perked up a little; Mike Love astonished everybody (not least the writer) with an immensely enjoyable album, the long-awaited Elliott volume at last saw daylight (and for once, expectations were fulfilled) and finally, in the very last days of '81, the news that March '82 will see the band - supposedly with Carl once more in the fold - in the studios for a new album (a second C. Wilson solo LP is said to be nearing completion - no comment). The obvious thing to do is to forget '81 and hope for better in '82... but haven't we been doing just that, one way or another, since 1967?

More than any other rock band in history, the Beach Boys have suffered from an image-identification problem; not, as might be deduced from countless articles of the seventies onwards, the eternal surfer status, but the far more potent and crippling stigma of being tagged Middle Americans, and the projection of that image; clean-cut, neatly turned out, safe or, as Bruce once remarked, "people look at the Beach Boys and think we're surfing Doris Days". Attempts to rectify the image met with ignorance, confusion or sheer malice on the part of the newly-born circle of critics, whilst the public at large retained the surf image, noted the San Francisco explosion and swiftly forgot the group. Throughout the kaleidoscopically changing US music scene of the late sixties and early seventies, the Beach Boys always seemed just out of touch enough to garner more scorn than praise, simply

for being what they were - the voice of Middle America. Dennis once summed it up perfectly:

"The Beach Boys just reported and sang about what was going on for them.... I think we represent to people in other countries, and even in America, something that they imagine that we do.... People use the Beach Boys for their thoughts of America, or of what America should be, or the beach".

In addition to suffering for being Americans to the World, the band were exploited - particularly in the earlier, easier years - much as any natural resource the World over is treated; discovered, recklessly squandered, only truly appreciated when the reserves are all but depleted. Once dismissed as an embarrassing reminder of a hedonistic past, as the (relative) affluence of America began to wane, the Beach Boys were welcomed 'Back' with open arms precisely because they were one of the few remaining links with a simpler, more golden, better past; to paraphrase David Leaf, "A fading jewel, but still the original". Then, suddenly, it was permissible to be Americans, and even to structure an album rich in American symbolism and imagery, past, present and future (time will show HOLLAND to be the Beach Boys - as distinct from Brian Wilson's - masterpiece).

That the continuance of this new acceptance would overshadow and ultimately overwhelm the return of Brian Wilson is but another example of the Beach Boys seemingly unavoidable bad luck with timing. In 1976, THE year for Americanism, Brian was beginning to flex his creative muscle, a painful process which would, in time, lead to the production of some genuinely exciting, if somewhat idiosyncratic, music, equally nostalgic in its harking back to earlier, adolescent themes (tinged, however, with the experience maturity affords; and suddenly the title Adult Child assumes meaning...), but expounded in a musical framework at times seemingly calculated to dissuade all but the staunchest Wilson acolytes. In a straight fight between the overt simplicity of the sixties material, as championed by Michael Love, and the apparently inaccessible but actually even more direct, simplistic and basic material Brian was dealing out in 1977, it was strictly no contest. The band's apparent inability to grasp the true spirit of LOVE YOU (child like as opposed to childish) and their growing apprehension at Brian's drift towards personal - as distinct from Beach Boys - material successfully combined to quash any realistic chance of Brian making any further progress on his terms. "Still I Dream of It" stands as a possible turning point; Brian was progressing, but not only was there absolutely no place for the Beach Boys in this picture, he was moving away from not only rock but also pop and MOR, and into the cocktail lounge. The prospect of their meal-ticket exiting stage left galvanised the band (or certain members thereof) into some sort of action (i.e. they sat on Brian's ego and made sure it stayed down), and the continued suppression of this and other similar non-BB BW material can only be ascribed to continued apprehension, for it is most definitely not sub-standard material.

As the Beach Boys were exploited by America, so Brian was - and continues to be - exploited by the Beach Boys. Having drained him dry of saleable commercial product by the mid sixties, the band continue to parade the guaranteed-to-please oldies in concert, trade on the 'eccentric genius' reputation, hint at spectacular unreleased songs that might someday be issued (how many times has Bruce promised SMILE material on 'the next album'... remember how Mike used to go on about 'California Feeling'?), and very, very rarely let slip either a bowdlerised/rewritten version of an archive cut ('Might Come Back to LA' put through the mincer gave forth 'Some of Your Love') or the actual gem itself, in all it's magnificent mediocrity, such as San Miguel or When Girls.... Interesting cuts, to be sure, but to anyone familiar with far superior material still languishing in the can, frustrating beyond measure. The exceptions to the mediocrity rule are, of course, the SMILE fragments, the dribs-and-drabs release method of which has reduced previously sane human beings to mumbling heaps; if the glimpses are so good, what must the whole picture be like? This time, the audience is exploited.... it's at times like this when the conclusion that it's all one vast plot, expressly engineered to keep the Great Beach Boys Myth rolling on until no-one remembers, descends from the heights of paranoia and becomes a tenet worthy of consideration.

Even deeper, and greater, than the image problem lie the threads of the real Beach Boys tragedy (for that is what the Beach Boys truly are; an ongoing American tragedy of near-epic proportions). There is the tragedy of the family; much has been written of the family ties

being instrumental in preserving the band (especially in recent years). While this is true to a degree, it is equally true that preserving the unity of the family has cost the band, especially Brian, an excessive levy, far outweighing any theoretical benefit. Had the ties not operated in 1966, the Beach Boys would have splintered after Good Vibes, affording Brian the artistic and personal freedom his musical experimentation demanded.... but the payroll had to be met, at the expense of Brian's musical vision and, ultimately his mind. Eleven years later, the band would have similarly splintered, permitting Dennis and Carl solo careers, Mike to preach and Celebrate, Alan to ranch, and Brian peace and an escape from the octopus-like grip of the Mafia.... but he's your brother (or cousin, or friend....); it's got to be a habit.

The second thread of the tragedy is the continued existence of Brian Douglas Wilson within the framework of The Beach Boys. One of the earliest rock burnouts of the sixties, had he played the game by the rules and retreated into his own personal cosmos, he'd be up there enshrined as a rock legend much as Phil Spector, Peter Green and Syd Barrett are today. As it was and is, Brian had the misfortune to make it through to the other side of his personal hell, irreparably damaged but still walking the streets, and therefore, subject to not only scathing criticism but also sickeningly callous handling and outright merchandising. Rather than living in the style seemingly imposed on him today I would rather he became the Howard Hughes of rock; at least he would be at peace....

These are the tragedies of Brian Wilson and the Beach Boys; balancing the scales is the success, fun and growing competence of the early days, as Brian was learning and refining his trade, and a triumph. From 1966 to 1977, and at times in spite of themselves, the Beach Boys managed to create some of the most timeless, emotionally effective and affecting music in the history of rock. The one-take simplicity of Wild Honey, the almost tangible warmth of FRIENDS, the rugged honesty of LOVE YOU, the spaced-out ambience of SMILEY SMILE, the sheer niceness of SUNDOWNER, the textured impressionism of HOLLAND, the engagingly unevenness of 15 BIG ONES and, gathering of the bases, PET SOUNDS, on which there is no more to be said.

From the less successful albums, gems still flashed. The distorted glimpse of what might have been that is Cabinessence, the glance over the shoulder of Do It Again, a legend vindicated by SURF'S UP, the exuberance of Marcella and the seductive aural cushion of All This is That.

In the overall scheme of rock, the Beach Boys are as essential as they were inevitable; had they not existed, it would have been necessary to invent them (if only for the collector's sakes). Concisely, the most over/underated, influential, inconsequential and, above all, most dazzlingly complex entity that rock has ever thrown up, or ever will; all human life is there.

The bottom line in rock is appreciation, personal appreciation. To me, for the last six years, the Beach Boys have been second nature, a personal saga which began with an article by Nicky Kent in the summer of 1975 and climaxed last fall in Los Angeles. During those years, I've made friendships which will endure, have visited places I'd never have seen in the normal course of events; there's been a degree of dissention more than once, some spectacular conflicts and times of great doubt, but the pull of Brian Wilson and the Beach Boys has always won through - I may despise them, I may disown them but, for what it's worth, the Beach Boys will be a part of my life forever and I wouldn't have it any other way. The present may be bleak, the future at best uncertain, but in the past is more than enough satisfaction than any fan could reasonably hope for. Three quotes to close, summing the Beach Boys Experience as neatly as any:

"I feel that the Beach Boys became America's balladeers, recording in the music the folk myths, the experience of this country"

Alan

"The Beach Boys created a safe place for people.... a place for people to let go and kind of drift, to enjoy themselves"

Dennis

"One thing you'll never take away from them - they've caused more people to worry about them than any group there's ever been"

John Tobler

N.B. Due to editorial pressure certain sentiments of this article have been toned down.

..AGD

FOR COLLECTOR'S ONLY

With Come Go With Me making the US Top 20 it becomes the highest US Charting Caribou single. Previous best was Good Timin' which reached No. 40. Although the Beach Boys singles always do well in the adult contemporary charts, even Carl's Heaven reached the Top 20.

The recent issue of Brad Elliott's book means that I will have plenty of facts and figures to keep this feature going for some time. If there is anything you want to know, i.e. who sang lead, who wrote, what position reached in the charts etc., please ask.

The following is a list of all the Beach Boys solo singles:

	UK	US
Caroline No/Summer Means New Love - Brian Wilson	Capitol 15438	Capitol 5610
Gettin' Hungry/Devoted To You - Brian Wilson & Mike Love	Capitol 15513	Brother 1002
Sound of Free/Lady - Dennis Wilson	Stateside 2184	-
Almost Summer/Lookin' Good - Celebration/Mike Love	MCA	MCA 40891
Gettin' Hungry/Star Baby (German issue)	US Pacific Arts Pac 45105	Caribou 9023
You and I/Friday Night - Dennis Wilson	-	-
River Song/Farewell My Friend - Dennis Wilson	Caribou 5663	-
Country Pie/Gettin' Hungry - Celebration/Mike Love (Germany)	Metronome 0030199	-
Hold Me/Hurry Love - Carl Wilson	-	Caribou 01049
Heaven/The Right Lane - Carl Wilson	Caribou 1152	-
Hold Me/The Right Lane - Carl Wilson (12" promo)	Caribou AS931	-
Heaven/Hurry Love - Carl Wilson	-	Caribou 02136
Looking Back With Love/One Good Reason - Mike Love	-	Boardwalk NB7-11-128

Running Around the World/

Finally a small poser, which three UK Top Ten Beach Boys singles did not even make the US Top 100? Answer in STOMP 30.

...MIKE

COLLECTOR'S GUIDE

As promised (although nearly a year late!) here is a guide on how to find those BB's vinyl gems that get harder to find each year. Firstly, the specialised shops that deal in oldies, in each area of Britain. THE NORTH: Recordmania, 195 Burtonstone Lane, York, Tel. York 33993 (for mail order lists send a SAE); Out of the Past, Stall 89, Lower High Street Market, Arndale Centre, Manchester. WALES: Red Lick Records, Ynysfior, Llanfrothen, Penrynendreaeth, Gwynedd, Wales, Tel. 0766 770990; Cob Records, Portmadoc, Gwynedd, Wales, Tel. 0766 2170. SOUTH EAST: Paul's Records, 198 Canterbury Street, Gillingham, Kent; Revolver Records, 30 High Street, Dover, Kent; Pete Bruce, c/o The Record Stall, The Trading Post (upstairs), Lowfield Street, Dartford, Kent; Kollectomania (Record Section), Tidy Street, Brighton; Vinyl Demand, 92A Trafalgar Street, Brighton, Tel. 0273 608806. MIDLANDS: Spinning Top Records, 14 Church Lane, Anstey, Leicester; Reddington's Rare Records, 16-20 Moor Street, Queensway, Birmingham, B4 7UH. SCOTLAND: Gutter-Music, 19 Henderson Row, Edinburgh, EH3 5DR, Tel. 031 5572116; The Oldies Museum, 3A West Maitland Street, Edinburgh. WEST: Plastic Wax Records, West St., Old Market, Bristol, Tel. Bristol 558114. LONDON: Rock On, 3 Kentish Town Road, London, NW1 (right outside Camden tube); Sea of Tunes, 3 Buck Street, Camden Town, NW1; Oldies Galore, 196 Field End Road, Eastcote, Pinner, Middlesex; Get On Down, The Oasis Basement, 18 Newport Court, Leicester Square, WC2, Vintage Record Centre, 91 Roman Way, N7 8UN; Tumbleweed Connection (no address available, sorry). READING: Nick Duckett, 172 Kings Road, Reading, Tel. 0734 588070. OXFORD: Vinyl Records, 51A Cowley Road, Oxford.

N.B. Due to editorial pressure certain sentiments of this article have been toned down.

..AGD

FOR COLLECTOR'S ONLY

With Come Go With Me making the US Top 20 it becomes the highest US Charting Caribou single. Previous best was Good Timin' which reached No. 40. Although the Beach Boys singles always do well in the adult contemporary charts; even Carl's Heaven reached the Top 20.

The recent issue of Brad Elliott's book means that I will have plenty of facts and figures to keep this feature going for some time. If there is anything you want to know, i.e. who sang lead, who wrote, what position reached in the charts etc., please ask.

The following is a list of all the Beach Boys solo singles:

	UK	US
Caroline No/Summer Means New Love - Brian Wilson	Capitol 15438	Capitol 5610
Gettin' Hungry/Devoted To You - Brian Wilson & Mike Love	Capitol 15513	Brother 1002
Sound of Free/Lady - Dennis Wilson	Stateside 2184	-
Almost Summer/Lookin' Good - Celebration/Mike Love	MCA	MCA 40891
Gettin' Hungry/Star Baby (German issue)	US Pacific Arts Pac	45105
You and I/Friday Night - Dennis Wilson	-	Caribou 9023
River Song/Farewell My Friend - Dennis Wilson	Caribou 5663	-
Country Pie/Gettin' Hungry - Celebration/Mike Love (Germany)	Metronome 0030199	-
Hold Me/Hurry Love - Carl Wilson	-	Caribou 01049
Heaven/The Right Lane - Carl Wilson	Caribou 1152	-
Hold Me/The Right Lane - Carl Wilson (12" promo)	Caribou AS931	-
Heaven/Hurry Love - Carl Wilson	-	Caribou 02136
Looking Back With Love/One Good Reason - Mike Love	-	Boardwalk NB7-11-128

Running Around the World/

Finally a small poser, which three UK Top Ten Beach Boys singles did not even make the US Top 100? Answer in STOMP 30.

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The Beach Boys!*

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The main section of the book, **California Saga**, is a chronological discography of the American records The Beach Boys have been associated with as performers, writers and producers.

Stack-O-Tracks lists all the songs and albums found in **California Saga** alphabetically, and gives details on vocal and instrumental credits.

No-Go Showboat covers Beach Boys material that has never been released commercially, and their unreleased catalogue is extensive. A typical entry follows:

Mid 1963 - Unreleased Song.

Brian and Roger Christian wrote *Malibu Sunset* for Andy Williams. Brian recorded a demo tape of the song and gave it to Williams' brother-in-law for the singer's consideration. However, recalled Christian, the tape was lost before Williams ever heard it. Unfortunately, that tape was the original demo and no copies had been made, Christian said, resulting in the song's permanent "loss."

The remaining sections cover DJ and promotional records, records reported to feature Beach Boys involvement, records by relatives and friends, a bibliography of books and major articles on the group, chart activities of their records, and a general index to the book.

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- Week-by-week chart activities of their records from *Billboard Magazine*.
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This 512 page compendium of all the recordings the group has been involved in for the past 20 years is a momentous publication. Order your copy today!

news release

December, 1981.....Pierian Press takes pleasure in announcing the publication of **Surf's Up! The Beach Boys On Record 1961-1981** by Brad Elliott. **Surf's Up!** is designed to be the ultimate reference work on the recording career of America's number one rock group. It is unique as a book and far surpasses previous efforts published in various magazines.

The Beach Boys' first truly "commercial" recording was released on December 8, 1961 (though a record was pressed and distributed less successfully the month before). Quite coincidentally, **Surf's Up!**, turned over to the printer in October 1981, was promised back as a finished book on December 8, 1981, twenty years to the day after the Beach Boys' recording career began. **Surf's Up!**, bound in a "beach sand" colored cloth, is a monumental celebration of that career, a 512 page compendium of all the recordings the group has been involved in for the past 20 years.

The main section of the book, **California Saga**, is a 385 entry chronological discography of the American records The Beach Boys have been associated with as performers, writers and producers. A special effort was made to document records by other artists to which a Beach Boy contributed. In addition, a handful of foreign records have also been placed in the main discography. These few records are considered essential to the group's history or have greatly influenced the American collectors' market.

Stack-O-Tracks lists all the songs and albums found in **California Saga** alphabetically, and gives details on vocal, musician and engineering credits.

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The remaining sections cover DJ and promotional records, records reported to feature Beach Boys involvement, records by relatives and friends, a bibliography of books and major articles on the group and week-by-week chart activities of their records from *Billboard Magazine*.

In addition to several specialized indexes, there is the general index, **All This Is That**, which contains over 10,000 references to some 4,000 subjects mentioned in the pages of **Surf's Up!**

And, to top it all off, **Surf's Up!** includes 107 photographs illustrating the amazing career of The Beach Boys: the foremost exponents of vocal harmony in rock music!

Clearly, **Surf's Up!** is a momentous publication for fans, collectors, music researchers, disc jockeys and record dealers.

Any of the above may be reprinted for use in announcing and/or reviewing **Surf's Up!**

SURF'S UP! The Beach Boys On Record 1961-1981

By Brad Elliott.

ISBN 0-87650-118-8 LC 81-80190

512 pages

\$17.95, clothbound.

(Not available in bookstores. Must be ordered direct by mail.)

pierian press

p.o. box 1808 ann arbor, mi 48106

There are many others, so from time to time we will be printing more addresses. If you want to know if there are any oldie shops in your town/area please drop me a line.

There are various magazines that deal with adverts for oldies, discographies etc. The best one to have undoubtedly is Record Collector Magazine, 45 St. Mary's Road, Ealing, London, W5 5RQ. To subscribe send cheque or postal order (overseas send I.M.O.) for £12 (overseas), European £12 - Americas etc. \$32) and make them payable to Parker Publishing. It comes out each month and contains very useful information. For a complete UK singles and EP discography with values send £1 for issue No. 23 to the above address. There are also discographies and articles on: Jan & Dean (No. 18), Brian Wilson Productions for Others (No. 13) Beach Boys UK LP and values (No. 17). You can also pick the magazine up at local newsagents for 80p, why not place a regular order? The January edition reviews Ten Years of Harmony.

RECORD FAIRS: The only place where you find 100,000 records in one place. These are wonderful events to go to, you can pick up many Beach Boys rare items at cheap prices. I've seen virtually everything that's collectable to Beach Boys fans at these fairs. There are over 20 such fairs in the South East and East between now and Christmas. These take place at Norwich - Kings Lynn, Ipswich and Cambridge. For details telephone 0692 630339. There are also fairs in the Midlands all through the year, telephone Lester Marriner on 021-551 1110, for details of dates and stall bookings. There are several other fairs up and down the country but they will have gone when you read this, but if we get advance warning of fairs in the future we will print them in STOMP. Better still, give me a ring anytime (5 to 6pm or after 9 pm on 0392 52001) and I can tell you if there's a fair in your area. Admission prices vary from 25p to £1.

Last, but not least, you should try the local secondhand dealer or junk shop. You would be surprised to find what goodies you can pick up. I always visit the ones in Exeter every month or so. It may be useful to you and the owner of these shops to arrange to save any Beach Boys records for yourself. I nearly always find they will put them aside for me to pick up. In a future issue I shall try and include a more detailed guide to collecting Beach Boys and related records. If you have any questions, or even suggestions please drop me a line or give me a ring.

...ANDREW

QUESTIONS & ANSWERS

From Dave Woodham:

Q: Do you have any information on total album sales for example, how many copies of 1A were sold?
A: CBS have been kind enough to give me details of album sales for everything issued by them. I shall try to get more information from WEA and Capitol. The following are the figures (to the nearest thousand), LP's first and then cassettes.

1A (Light Album)	-	40,000	14,000
KTSA	-	22,000	7,000
Surf's Up	-	16,000	4,000
Ten Years of Harmony	-	8,000	3,000
Sunflower	-	3,000	1,000

CBS (and us) were very disappointed with the sales of Sunflower.

From Rob Wardle:

Q: Are the Castells all the Beach Boys or just some of them?
A: Capitol files list a Beach Boys version of I Do but the Castells were a legitimate group. Brad Elliott's book says they may have borrowed the instrumental track from the Beach Boys.

Q: How much is I Do (WB 5421) by the Castells worth in mint condition and what year is it I got it for £5?

A: A fair value for a mint condition copy, it dates from March 1964.

Q: Could you put an approximate value on these items that I have just purchased:

- (a) California Saga on the white label promo K14232 (fair).
- A: For mint condition I would say £3 to £4, fair condition about half that.
- (b) Don't Go Near the Water - green label promo 552194, with pic. sleeve, very good con.
- A: About £5.00.
- (c) Here Comes the Night US 12" Blue promo A5557 mint.
- A: About £6-7.

From Ian Gledhill

- Q: What connection has Chris Rainbow with the Beach Boys?
- A: None, but Chris' major influence was Brian Wilson and he recorded perhaps the best tribute to Brian on his LOOKING OVER MY SHOULDER album called Dear Brian.
- Q: Which singles from Carl Wilson have been released in the UK?
- A: Only one single - Heaven/The Right Lane.
- Q: Does Al Jardine sing lead on Help Me Rhonda?
- A: Yes.
- Q: Is the Christmas 1977 maxi-single still available?
- A: No it is now deleted.
- Q: Is there any material regarding the Four Freshmen?

If you search through the light vocal groups section you might find some Four Freshmen reissues, two I have found which are both imports are FRESHMEN FAVOURITES Capitol SM743 which includes Graduation Day and THE BEST OF THE FOUR FRESHMEN Capitol SY 4562. I also found some time ago in a junk shop and EP No. EAPL-20381 which includes Teach Me Tonight which Mike Love has covered on his solo album. Also Their Hearts Were Full of Spring which I have played to some people and asked them who was singing and they have said The Beach Boys!

Q: Was there any material released from the Xmas Album recorded by the Beach Boys in 1978?
A: Most of the tracks set for the second BP's Xmas Album were recorded in 1977, Christmas time is Here Again, Christmas Day, Go and Get that Girl, Santa's Got an Airplane, I Saw Mommy Kissing Santa Claus (one traditional and one new song), A medley of God Rest Ye Merry Gentlemen, Come All Ye Faithful, Hark the Herald Angels Sing and We Wish You a Merry Christmas plus two outtakes Bells of Christmas and Mele Kalikil Mako (Kona Christmas). The rest of the album consisted of earlier recordings: Child of Winter, A Dennis solo tracked called Holy Evening, a Brian song Winter Symphony and two oldies Seasons in the Sun and Michael Row the Boat Ashore. So as you can see only Child of Winter has been released.

From Graham Ritchie:

Q: Would you please provide in STOMP discographies of Blondie Chaplin and Ricky Fataar (other than the Flame and the Beach Boys), I only have knowledge of the following:

Blondie Chaplin 1977 - Blondie Chaplin (Asylum) LP
45s Can You Hear Me/Bye Bye Baby

Gimme More Rock n' Roll/Woman don't Cry

1978 - Rick Danko (Arista) LP

1981 - David Johansen - Here Comes the Night (Blue Sky) LP

1971 - Sweetwater - Melon (Reprise) LP

1978 - Steve Harley - Hobo with a Gun (EMI) LP

The Rutles (WB) LP

45s I Must Be In Love/Cheese and Onions/With a Girl Like You

Let's Be Natural/Piggy in the Middle

Dirk & Stig 45 Ging Gang Coolie/Mr. Sheene (EMI)

1979 - Freeway (Decca) LP

1980 - Moux (Chrysalis) LP

A: Thanks for sending in that list Graham. It's more than I knew, but I can add a few:

Blondie Chaplin 1975 - Barry Mann - Survivor LP (RCA)

1975 - Henry Gross - Plug Me Into Something (A&M) LP

1976 - David Cassidy - Home's Where the Heart Is (RCA) LP

Ricky co-wrote Bedtime.

1976 - Cheech and Chong - Sleeping Beauty (ODE) LP

1977 - Ricci Martin - Beached (EPIC) LP

1977 - Dennis Wilson - Pacific Ocean Blue (Capitol) LP

1981 - Peter Cetera - Full Moon LP

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1978 - Steve Harley - Hobo with a Gun (EMI) LP
The Rutles (WB) LP
45s I Must Be In Love/Cheese and Onions/With a Girl Like You
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Dirk & Stig 45 Ging Gang Goolie/Mr. Sheene (EMI)
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1976 - Cheech and Chong - Sleeping Beauty (ODE) LP
1977 - Ricci Martin - Beached (EPIC) LP
1977 - Dennis Wilson - Pacific Ocean Blue (Caribou) LP
1981 - Peter Cetera - Full Moon LP

Finally tracks recorded for a second Flame LP and never released were; Mother of the Century, High Baby Sigh, High Overhead, Sunny Skies, Thank Someone, Seven Sisters, Have you Ever Been, Henry's Son and Sweet Jane (thanks to Brad's book for that info). If anyone knows of any albums not mentioned that Blondie and Ricky are on let us know.

...MIKE

CHART-FAX

Here are the top 40 Beach Boys and Beach Boy solos US singles based on the position reached on Billboard Hot 100. First number is position reached, second is number of weeks in that position and third is number of weeks on the Hot 100.

1. I Get Around	1-2-15	20. Come Go With Me	18 ⁺
2. Help Me Rhonda	1-2-14	21. Darlin	19-2-9
3. Good Vibrations	1-1-14	22. Do It Again	20-2-10
4. Barbara Ann	2-2-11	23. The Little Girl I Once Knew	20-1-8
5. California Girls	3-2-11	24. Shut Down*	23-1-13
6. Surfin' USA	3-1-17	25. In My Room*	23-1-11
7. Sloop John B	3-1-11	26. Don't Worry Baby*	24-1-10
8. Rock n' Roll Music	5-1-17	26. I Can Hear Music	24-1-10
9. Fun Fun Fun	5-1-11	28. Almost Summer - Celebration	28-1-12
10. Be True To Your School	6-1-12	29. It's O.K.	29-2-10
11. Surfer Girl	7-2-14	30. Wild Honey	31-2-6
12. Dance Dance Dance	8-2-11	31. Caroline No - Brian Wilson	32-2-7
13. Wouldn't It Be Nice	8-1-11	32. Surfin' USA (re-issue)	36-1-8
14. When I Grow Up	9-2-10	33. God Only Knows*	39-1-8
15. Beach Boys Medley	12-2-18	34. Good Timin'	40-1-10
16. Heroes and Villains	12-2-7	35. Here Comes the Night	44-2-8
17. Do You Wanna Dance	12-1-8	36. Wendy	44-1-6
18. Surfin' Safari	14-2-17	37. Friends	47-2-7
19. Little Deuce Coupe*	15-1-11	38. Sail On Sailor (re-issue)	49-1-10
		39. Ten Little Indians	49-1-8
		40. Please Let Me Wonder*	52-1-5

+ Still in the charts.

* These are all 'B' sides. Up until 1969/70 Billboard listed A & B side separately, after this they were listed together. Wendy was an EP track, Little Honda from the same EP made no. 65, Please Let Me Wonder was the last B side to chart.

Surfin' USA has spent a total of 25 weeks on the chart. The Beach Boys Medley is the longest continuous charting 45. Label breakdown: Capitol 32, Brother/Reprise 3, Caribou 3, Brother 1 and MCA 1. MORE CHART-FAX in the next issue.

...MIKE

20 YEARS ON - (SURF BORED?)

It's possible that every important event, or otherwise, that has happened to The Beach Boys during the last 20 years has been only chronicled, appraised and reappraised somewhere in the pages of STOMP. So to write about 20 years of a rock band should not be just a rearguard of past history, but more of an expression of ones feelings and emotions towards the group and also an observation of other fans' attitudes. The passage of time certainly makes the issue more complex.

Through the years it seems that two main breeds of fans have developed. The first is the "fringe" supporter who has probably in his/her LP collection a copy of the Best of Volume 1, Summer Days, Pet Sounds plus maybe even Smiley Smile. Now Smiley Smile, purchased back in the unsophisticated sixties, might well have been the ultimate turn-off for this type of fan due to its obviously uncommercial aspects. Therefore, the Beach Boys are forgotten for a few years, until the heralding of a major UK tour would stir dormant memories of a group that was thought to have died at the turn of the sixties. Drowns would turn up for a live

diet of Barbara Ann, Sloop John B, Good Vibrations, Surfin' USA etc. etc. Appetites satisfied, The Beach Boys are promptly forgotten until the next tour, six or seven years later.

The second category is a much more complex and rare creature whom most readers know only too well. Their numbers are small and their appetites are not only huge but also diverse. They can be of any age or sex, and they all suffer the same ailments; they want to taste the forbidden fruit (Smile), drink the delightful rare and original wines (Child of Winter, Sound of Free, etc., etc.) and even deviate to inferior boot-leg mixtures (Hawthorne Hotshots etc.,) which can often be very bitter to the taste. Many of these strange beings fall by the wayside, too weak to continue the search but others grimly stick to the task, a lonely existence interspersed with some victories (i.e. a genuine promo single!) and also tragedy (a faked autograph).

Once a year many make a pilgrimage to receive proper medical treatment. This usually starts with psychiatric methods, whereby patients of the same sickness are encouraged to converse with each other. This usually is good therapy which makes the patient realise that there are plenty of people in a worse state than he is.

Next, huge injections of Audio and Video frequencies are administered while trading and selling of medicines between patients is also encouraged.

Major surgery is also performed, but this is very expensive and involves the transplant of the rarest Beach Boys vital organs to the highest bidder. Unless these are later rejected they will give the recipient a new life.

But, regrettably, in every hospital there will be found lifes tragedies. These terminal cases have tried all the most expensive cures to no avail (even facsimiles of the Smile cover slick do not bring relief!) They now begin to turn against the hand that fed them with some of the greatest popular music of all time. Not many rock bands can boast of being together for 20 years and despite the negative attitudes of several prominent "Stompers", it is cause for celebration (no pun intended).

The case has been put forward several times that The Beach Boys should now disband because of reasons X Y and Z. O.K., let's examine some of them; they don't sing well any more; the live shows are just a sixties parody of themselves; internal power struggles have caused imbalance; the fans have been let down too often; they don't rehearse enough; etc., etc.

Whilst accepting all these points my reaction is, so what? If people still find a need to pay money to watch a concert, then good luck to them. The Beach Boys are still performing because they want to, not because they have to. Nature takes its course with all things and probably the most natural time to wind things up would be when concert halls cease to be sell outs, not on the advice of some knowledgeable but impertinent fans, who think they have a right to decide The Beach Boys destiny. The truth is we've all been spoilt. We wanted Brian's perfect falsetto to last forever, we wanted PET SOUNDS to be the platform for greater achievements, we wanted SMILE, more UK appearances, more record releases, a better balanced concert programme. We can't understand why they've passed their peak after only 20 years and why Good Vibrations sounds so jaded after a mere 2,000 performances!

Let's face it, these guys are just human like you or I.

In 1961 they were innovators of a new musical style. This idea, plus a good vocal blend, plus the writing talents of the group leader shot them to stardom overnight. Make no mistake they were good but they peaked too early. 15 years work was crammed into five, and, sadly, musically and artistically they were jaded while still very young men.

Concert performances, whilst still very enjoyable, began to degrade through the seventies, although amazingly the audiences came flocking back on the great "golden oldie" boom. The seventies concerts at least did have a sprinkling of class with performances of lesser known album tracks tastefully featured.

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Next, huge injections of Audio and Video frequencies are administered while trading and selling of medicines between patients is also encouraged.

Major surgery is also performed, but this is very expensive and involves the transplant of the rarest Beach Boys vital organs to the highest bidder. Unless these are later rejected they will give the recipient a new life.

But, regrettably, in every hospital there will be found lifes tragedies. These terminal cases have tried all the most expensive cures to no avail (even facsimiles of the Smile cover slick do not bring relief!) They now begin to turn against the hand that fed them with some of the greatest popular music of all time. Not many rock bands can boast of being together for 20 years and despite the negative attitudes of several prominent "Stompers", it is cause for celebration (no pun intended).

The case has been put forward several times that The Beach Boys should now disband because of reasons X Y and Z. O.K., let's examine some of them; they don't sing well any more; the live shows are just a sixties parody of themselves; internal power struggles have caused imbalance; the fans have been let down too often; they don't rehearse enough; etc., etc.

Whilst accepting all these points my reaction is, so what? If people still find a need to pay money to watch a concert, then good luck to them. The Beach Boys are still performing because they want to, not because they have to. Nature takes its course with all things and probably the most natural time to wind things up would be when concert halls cease to be sell outs, not on the advice of some knowledgeable but impertinent fans, who think they have a right to decide The Beach Boys destiny. The truth is we've all been spoilt. We wanted Brian's perfect falsetto to last forever, we wanted PET SOUNDS to be the platform for greater achievements, we wanted SMILE, more UK appearances, more record releases, a better balanced concert programme. We can't understand why they've passed their peak after only 20 years and why Good Vibrations sounds so jaded after a mere 2,000 performances!

Let's face it, these guys are just human like you or I.

In 1961 they were innovators of a new musical style. This idea, plus a good vocal blend, plus the writing talents of the group leader shot them to stardom overnight. Make no mistake they were good but they peaked too early. 15 years work was crammed into five, and, sadly, musically and artistically they were jaded while still very young men.

Concert performances, whilst still very enjoyable, began to degrade through the seventies, although amazingly the audiences came flocking back on the great "golden oldie" boom. The seventies concerts at least did have a sprinkling of class with performances of lesser known album tracks tastefully featured.

But the public gets what the public wants and as the eighties unfold we find The Beach Boys performing replicas of their sixties concerts. Very depressing, of course, for the true fan but only what the market demands.

The vocal range has now gone, technically the live sound is only average, but, incredibly, approximations of their former classics seem to please the bulk of today's audiences.

I count myself honoured to have known the band while they were at their peak and not second time around.

On the vinyl side of things, the story is completely different. Although time has ravaged the live act somewhat, that distinctive Beach Boys sound still comes through on studio recordings. Forget the fact that hit singles are hard to come by these days, the point is that when it comes to laying down album tracks the production/engineering techniques of all The Beach Boys and their Associates still reign supreme.

Regrettably recent releases now have only minority appeal, but I believe that if every fan was totally honest with himself/herself, just as much pleasure is extracted from the post seventies catalogue as from the halcyon days of old.

...MAURICE O'NEILL

POLL TIME

We have not had a poll since KTSA album and with a lot new subscribers perhaps it would be a good idea to do a poll from all tracks released from The Beach Boys camp in 1981. That is Carl and Mike's solo albums plus the two previously un-issued tracks on Ten Years of Harmony, San Miguel and Sea Cruise. That's 20 tracks in all so just list your favourite ten in order and send them to me at STOMP's new address on the inside cover and not to Exeter, because Andrew will only have to send them on to me. Just to get the ball rolling here's mine:

- | | |
|---------------------|--------------------------------|
| 1. Paradise Found | 6. Running' Around the World |
| 2. Heaven | 7. Seems So Long Ago |
| 3. San Miguel | 8. One Good Reason |
| 4. Teach Me Tonight | 9. What You Gonna Do About Me? |
| 5. The Grammy | 10. On and On and On |

...MIKE

C O N G R A T U L A T I O N S to WILLIAM HAMILTON AND HIS WIFE on the birth of their first child on the 8th December 1981, 20 years after the birth of The Beach Boys. And how about this for devotion, they have named their baby boy Alan, although William says Brian was their second choice for a name. (Will Alan, follow his father's footsteps and become a Stomper, who knows, watch this space... in 20 years time!) ...ANN

LETTERS

Many thanks to everybody who has written in for this issue. However, because we can't fit them all in I have taken a couple of extracts from some of those first received, plus an letter from a new subscriber and a letter regarding the Convention 81 (sorry it's been printed so late Paul). We still hope to use all the other letters in the next issue. So don't hesitate to write. ANN

STOMP,

I felt I just had to write and say how much my friends and I enjoyed the STOMP Convention in September. Although I've been an avid fan of the group for the past three to four years I was previously unaware of the existence of your magazine (I learnt about the Convention from Sounds) and so I was especially thrilled and delighted by the depth of genuine feeling for the Beach Boys and their music, and the friendliness shown by everybody I spoke to at the Convention. I'm sure Brian and the rest of the guys would have been knocked out also. Anyway - keep up the good work - and see you next year!

...PAUL de VOS

STOMP,

I'll admit from the start that I have read but one edition of STOMP, No. 28. I was into the BBs in the mid to late sixties and I loved 'em, I then lost my way during the seventies and was reawakened as recently as mid '81. So get the picture? an 'old' BBs fan from the surfing sixties opening up on the unknown albums of the seventies, don't ask me why I had forsaken them for ten years or so, 'God Only Knows'. I now own most of the seventies albums and believe me I'm knocked out with 'em, more by some than the odd one or two naturally, but to say that there is not one I do not rate is to surely say something for them.

I decided to write up for STOMP info' from the address on KTSA (a top rate album I may add) and received by return No. 28 as a sample. I have read it and find myself pretty despondent. There are some surprising opinions expressed with some astoundingly pessimistic comments from the editorial i.e. Q. Has Carl left the Group - A. Yes, but the rest of the group hasn't split yet! Is it really that critical? It seems that most contributors have grievances against Mike Love, could somebody let me know what 'tricks he's pulled these last few years' to warrant this hostility. This is no complaint, merely an ignorance of recent BBs history of which any future subscriber of STOMP would be ashamed to admit to. I will be taking out a subscription on the strength that No. 28 is a one-off and that the mood will improve. There is a lot of good info', well presented and it makes easy reading (wich sutes me guv')!

Finally I stress that the LPs of the seventies are (or should be) doing the BBs proud. I love 15 BIG ONES, MIU, KTSA, SUNFLOWER and SURF's UP. I have grown to judge LA and LOVE YOU albums as very acceptable, with a few tracks of HOLLAND only, having cause for concern. That surely is an excellent show of success and I look forward with confidence to the future. Is there one? Yes, they are a long way from their wheelchairs yet. So all together - "Smile" please.

To Neill Goddard of New Zealand - Sir, save your money on STOMP subscription, give away your albums from 15 BIG ONES onwards and fade into obscurity please. This is after all, a fan club, thank you.

...PHIL CARTER

STOMP,

With regards to TEN YEARS OF HARMONY, I really wish they'd put Child of Winter on it and left out Sea Cruise, even so it's a great record. The presentation is excellent, especially the booklet. Also, I notice that you (Mike) mention 'Til I Die sounding like a classic and I must agree as I've always thought it to be the best thing Brian/The Beach Boys have ever done, much better than Surf's Up.

...MARK WRIGHT

Mark: apparently the Beach Boys themselves nixed the inclusion of Child of Winter.. Mike

STOMP,

On receiving TEN YEARS OF HARMONY, I felt, personally, that it's a bit of a 'let-down'. To start with, surely somebody in the CBS Art Dept. could conceive something more outstanding than a white cover with strange writing scrawled over it. The second moan is the track selection. I was under the impression that this was going to be a Best of the Beach Boys 1970-1980 type album, Wontcha Come Out Tonight, Goin' On, She's Got Rhythm? The best of the seventies? What is a live version of Darlin' doing here? Where are KTSA, Full Sail, and All I Wanna Do?, and if we must have cover versions what about the excellent Pallisades Park?

Talking about cover versions takes me onto a point about the choice of American singles. Since 1978, single releases have included Peggy Sue, a disco version of a 67 album cut, and more recently a medley of songs all recorded in or before 66, resulting in their biggest hit for five years and only their second Top 20 since 1968. Now out of all the 28 tracks Caribou in their great wisdom release..... COME GO WITH ME! (this song was written in 1957).

...MARK BUNCOMBE

Mark: Roy and I have had a few arguments over the choice of Come Go With Me as a 45, but whatever we think CBS have been proved right, but it will be even more interesting to see how they follow it up. P.S. I still think Goin' On is the best track on KTSA.
...Mike

ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS
(£1 per ad, maximum 50 words)

WANTED: All BB albums from SURFIN' USA to SURF'S UP inclusive, must be mono originals (where applicable), condition v.g. to mint. Also all UK original singles and Billy Joel's live album souvenir - must be mint. William Hamilton, 154 Pitcorthie Drive, Dunfirmline, Fife.

FOR SALE: LA Picture Disc/KTSA double album sets still factory sealed £8 each including post from Peter Whitfield, 1 Ryton Close, Thomaby, Stockton-on-Tees, Cleveland.

AUCTION: Beach Boys related and surf auction - many rare items. Send for list to Max Cripps, 6 Springwater Close, West Howe, Bournemouth, Dorset, BH11 8HA.

SALE/TRADE: Beach Boys 45s, W/Ps, EPs, LPs. Free list from Bengt Stenstrom, Bonnagatdsv.31, S-302 41 Halmstead, Sweden.

FOR SALE: Beach Boys/Jan & Dean set sale and auction list now available includes original albums, Roger Scott promo, LA picture disc, various demos and picture sleeves. Send s.a.e. or 2 IRCS to Andy Plaxton, Flat 4, Rosemary Court, 53 Chantry Road, Sheffield S8 8QU.

WANTED: Recordings of Beach Boys 1972 British Tour, especially Manchester Belle Vue (not inc. Festival Hall). Robert Langton, 78 Greenhill Lane, Wortley, Leeds 12. Tel. Leeds 637717.

FOR SALE: Various Beach Boys/Jan & Dean/related records. SAE for list stating wants if poss. to Andrew Bainborough, 45 Elizabeth Avenue, Stoke Hill, Exeter, Devon.

PET SOUNDS magazine is out of print, but I have a limited number of back issues. 1-\$2, 2-\$2.25 4-\$2.75. All 3 issues - \$6.50. Outside US & Canada, add \$5 for air mail delivery. Send money order payable to Peter Reum, PO Box 1523, Greeley, CO 80632 USA. Allow 4-6 wks delivery. Please do not send cash.

WANTED: Sixties Beach Boy demonstration singles. Roy Gudge, 42 Frensham Road, Lower Bourne, Farnham, Surrey, GU10 3NY.

CALIFORNIA MUSIC is a mag for BB, Jan & Dean and Surf Music Fans. Send 3 reply coupons (from PO) to Stephen McParland, 2 Kentwell Ave., Concord 2137, New South Wales, Australia.

BEACH BOYS FREAKS UNITED is the official US fan club. For one years subscription of 4 issues send £3 to PO Box 842282, Los Angeles, California 90073.

SURF'S UP is the name of the German Fan Club magazine and sends out a quarterly mag. Subscription is £3 by airmail. Send cash only to Gene, Postfach 1129, 6081 Blebesheim, W.Germany.

ADD SOME MUSIC is published quarterly, contains album reviews, factual articles and exclusive photos. Send £4 to Don Cunningham, PO Box 10405, Elmwood Connecticut 06210, USA.

THE BEACH BOYS AND THE CALIFORNIA MYTH is unfortunately, no longer available and will not be reprinted. It cannot be over emphasised that this was one of the most important parts of ones collection and is definitely incomplete without a copy. So if you do not own one, you will have your last chance at the Convention 82 where a few copies will be available.

BRIAN'S BACK

Teenage gambler sittin' in a Rambler
Listenin' to the radio
And then standin' in the grandstands followin' the game plan
Watchin' life's plays unfold

You fell in love with a pretty cheerleader
I even married one
And we once rode a cab out of Salt Lake City
Comin' up with Fun, Fun, Fun (fun, fun, fun....)

Chorus: They say that Brian is back...
Well I've known him for oh so long
They say Brian is back -
Well I never knew that he was gone
Still they say Brian is back....

Chorus cont.. I know he's had his ups and downs
Well they say Brian is back
But in my heart he's always been around

I still remember him soundin' sweet and tender
Singing Danny Boy on grandma's lap
And those harmony highs could bring tears to my eyes
I guess I'm just a sentimental sap

Good Vibrations caused such a sensation
Not to mention ol' Pet Sounds
And we travelled the world as the banners unfurled
I guess you'd have to say we got around (we got around....)

(Repeat chorus and fade with tag from You Still Believe In Me)

OTHER NEWS

The Beach Boys played in South Africa at Christmas and apparently went down a storm. In January the group played a week at the Lake Tahoe.

Recording of a new album is still set for February/March with Carl returning to the studio with the rest of the guys. Various producers have been mentioned including Kim Carnes producer Val Garay, Barry Gibb and Lindsey Buckingham. I await the results with interest.

Mike Love paid a fleeting visit to the UK in January to do some recording with Adrian Baker at a recording studio somewhere in Essex. Four days were spent in the studio and three tracks were cut. An organ based version of Summertime Blues the old Eddie Cochran song, first recorded on the SURFIN' SAFARI album was cut as well as two new Love/Baker compositions Fun is Free and Good Time Summertime Girl which according to Adrian turned out great with Mike singing really good. Mike was also very pleased the way the sessions went and is set to return to do some more recording in the UK. Mike wants to record a lot of old summer classics like California Sun, Summer in the City and Theme from a Summer Place.

Mike's LOOKING BACK WITH LOVE is still due for release in the UK on 12th February. Runnin' Around the World/One Good Reason has been issued in Europe and the same A side with Paradise Found is set for the second 45 in the States. Come Go With Me/Don't Go Near the Water is now set for a February 19th release in the U.K.

Other releases of interest in the US are the second album on Bruce Johnston's label, Susan Lynch - BIG REWARD. Johnston ARZ 37370 produced by Terry Melcher. Billboard says it features jangling guitars and a Spector influenced drum sound. If you enjoyed Myrna Smith's songs and vocals on Carl's album then you will be pleased to know she has a solo album out on the Destiny label (DLA-10008) which the ad for the album says features some very special guests, so it seems a fair bet Carl will be on it. I'll let you know more next issue. Similarly Joel Peskin who played saxophone on Seems So Long Ago on Carl's album has an album on the same label (DLA-10005).

She's Got Rhythm could well be the follow up to Come Go with Me in the States.

Compendium books in Camden Town have the Brad Elliott book on order and are awaiting its delivery.

Pete Frame's second book of family trees will have one on the Beach Boys with our own AGD helping out on it, and a book of Rock Lists due out soon will have a few sections on the Beach Boys.

The Australian Greatest Hits album has a different version of the Beach Boys Medley on it that is 6.48 long and includes the following songs: Good Vibrations, Help Me Rhonda, I Get Around, Little Deuce Coupe, Little Honda, Hawaii, 409, Noble Surfer, Dance Dance Dance, Shut Down, Surfin' Safari, Barbara Ann, Surfin USA and Fun Fun Fun.

Finally, there is a chance that all the Beach Boys Capitol EPs will be reissued as a boxed set in the summer.

...MIKE

Carl Wilson, 1981 - by courtesy of: Stuart Grundy & John Tobler of Radio One

